Many families are hesitating The Pigeon in Mr. Galsworthy's play about giving up their homes be- has such a good time while b cause they have a house full of plucked that in our enjoyment of hi furniture and fear the rooms in pleasures we are house the things they have.

rooms are small, but not so with anthropy, indulging himself, he Hotel San Remo rooms, may be permitted to say so, in was not figured by the inch. These same fine, big rooms are still here, and they have been ried over his weak improved with every modern of

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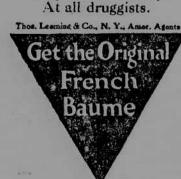
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The New Play By Percy Hammond

Galsworthy's "The Pigeon" in a Revival at the Greenwich Village Theater

at the New Hotel San Remo, and he bestows these trousers, the last in should be able to save at least he shelters the half-frozen flower girl and drunken old cabman with his Sea Gales Cause Delay It is a pleasure to show apart- daughter's red velvet coat. Though a The Restaurant serves for one dollar and fifty cents an eight the soft inappreciation, but his benignity is

> me and the halt, but they that certain defects were unavoidable the free air, as do the cab-production will compare favorable. or the others, suggests that they be let alone (as the Pigeon's daughter ets them alone) or that they be treated with kindness. "But do not." he "let them make us prisoners" like them-it is life itself they would

ten years ago in London, acted it in the revival last night ingratiatingly and with a becoming absence of the seraphic quality. Other excellent performances were given by Hubert Bruce, as the cabman; by Miss Edna James, as the flower girl, and by Georges Rennvent, as the French waster. The woduction is Edward Goodman's, whose plan it is to follow it with other simiwas presented at the Little Theater. New York, in 1912, the title role was played by Russ Whytal, with Miss Pamela Gaythorne, Frank Reicher, Sydney Valentine and Reginald Barlow in

Claire Dux Makes Debut Here in "I Pagliacci"

Chicago Company Also Pre-sents Carpenter's Ballet "Birthday of Infanta"

"Birthday of Infanta"

Claire Dux, the German soprano, made her operatic debut here as Nedda in "I Pagliacci," given by the Chicago Opera last night at the Manhattan. Her performance had good points, but was somewhat uneven, especially in the "Bird Song," in which flights of clear and strong notes gave way to others almost inaudithe. Her acting was effective, with a coquettishness well calculated to provoke Tonio and Canio to madness.

well calculated to provoke Tonio and Canio to madness.

Ulysses Lappas was a dramatic Canio, in which he had a much more grateful part from a vocal standpoint than on his first appearance as Dick Johnson, and he did not abstain from dwelling on the high lights and gaining a storm of applause in "Vesti la giubba." Joseph Schwarz was a serious, tragic and uncouth Tonio, singing in a strong, rather rough voice, which, however, was effective, with Messrs, Oliviero and Defrere as Silvio and Beppo. Mr. Cimian conducted, and Miss Garden and a good-sized audience were enthusiastic.

Mr. Carpenter's ballet, the "Birthday of the Infanta," followed, with Mile. Feisan as the infanta, M. Pavley as the Gypsy Leader and M. Oukrainsky as the dwarf, with Isaac Van Grove making his debut here as conductor. It was a gorgeous spectacle.

The Stage Door

a tremendous amount of expense for "Le Couvent sur l'Eau" a both myself and the Messrs, Shubert.
Under those conditions I decided to order scenery and costumes, in fact, an entirely new production, which called for certain changes in the show

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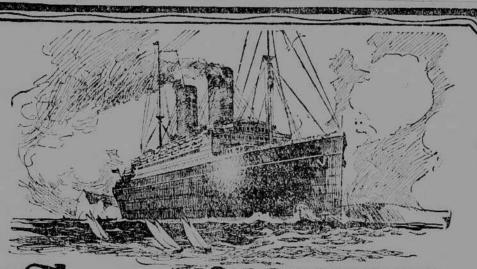
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